



Cello Suite II in d minor

BWV 1008

by J. S. Bach

Arranged for Alto Recorder or Flute

by Peter Billam

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The Cello Suites, written in Cöthen around 1720, have been called "the apotheosis of the Dance", a title they share with Beethoven's Seventh Symphony. No-one but Bach has written such rich music for the solo line. Everywhere there are several voices implied, allowing Bach to write not just melody, but also counterpoint and harmony. The flow of new motifs serves the needs of the implied counterpoint, but the motifs also have their own motivic logic, balancing identity for each movement with variety within it. "It is fantastic to think that with one note after the other there can be melody, the central voices and the bass all together. A wonderful polyphony . . ." Casals points out the implication for the performer: "We have to give the proper expression to each voice."

The six suites have different characters. Casals spoke of the "fundamental mood of optimism" of the G-major suite, contrasting with the "tragic feeling" of the suite in d-minor, or the "heroic" suite in C-major. Rostropovic spoke of the "Lightness" of the first suite, the "Sorrow and intensity" of the second, the "Brilliance" of the third.

Casals observed "The first thing we must understand when playing the cello suites is that, as with the partitas for violin and for keyboard, the Prelude gives the character to the whole work". The first phrase of the Prelude is a rainbow-arc of three-and-a-half bars. The character of each movement should be differentiated, and there should always be variety from one dance tempo to the next; the Allemande should probably be slower than the Prelude, and the Courante faster. Of Sarabandes he said "A Sarabande is not a romance, or an adagio; it is a Spanish dance, which used to be performed in the churches, and is still danced in Sevilla. We must not be lost between one beat and another". The Minuets, being in minor and major keys, have contrasting characters. The later movements are more and more dance-like, with the tempo firmer and the downbeats more marked.

Many wonderful recordings are available; for example by Pierre Fournier, Pablo Casals, Pieter Wispelwey, or Jaap ter Linden, or on the viola de gamba by Paulo Pandolfo, on the flute by Wilbert Hazelzet, or on the recorder by Marion Verbruggen.

The first three of the six suites can be played on the recorder. Of course the chords have to be played as arpeggios, and some low notes have to be rewritten; these are given here in chords, with the lower note for flute players, and the upper for recorders. All slurs in this edition are editorial suggestions only, and can be disregarded with a clear conscience.

Peter J Billam

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Prelude

The image displays a musical score for the Prelude of the Cello Suite II in d minor by J.S. Bach, BWV 1008. The score is written for a single melodic line in treble clef, with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The music is characterized by its flowing, continuous eighth-note patterns, often with slurs and ties. The score is divided into measures, with measure numbers 5, 10, 15, 20, 25, and 30 clearly marked above the staff. The notation includes various musical symbols such as slurs, ties, and accidentals (sharps and flats) to indicate pitch and phrasing. The overall structure of the prelude is a single, unbroken melodic line that moves through various harmonic areas, creating a sense of movement and tension.

35

40

45

50

55

60

Allemande

5

10

15

Courante

The musical score for the Courante from the Cello Suite II in d minor by J.S. Bach, BWV1008, is presented in a single system. The key signature is d minor (two flats) and the time signature is 3/4. The piece consists of 32 measures. The notation includes various ornaments, slurs, and fingerings indicated by numbers 5, 10, 15, 20, 25, and 30. The piece concludes with a double bar line and repeat dots.

Sarabande

The musical score for the Sarabande from Cello Suite II in d minor, BWV1008, is presented in a single staff. The key signature is one flat (B-flat), and the time signature is 3/4. The piece consists of 28 measures. The notation includes various ornaments (trills) and fingerings (5, 10, 15, 20, 25) indicated above the notes. The score is arranged for Flute or Alto Recorder by Peter Billam.

Menuet I

Menuet I in d minor, BWV 1008, measures 1-20. The piece is in 3/4 time. Measures 1-5 show the first line of the melody. Measures 6-10 show the second line, including a repeat sign at measure 8. Measures 11-15 show the third line, with trills marked 'tr' at measures 14 and 15. Measures 16-20 show the fourth line, ending with a repeat sign at measure 20.

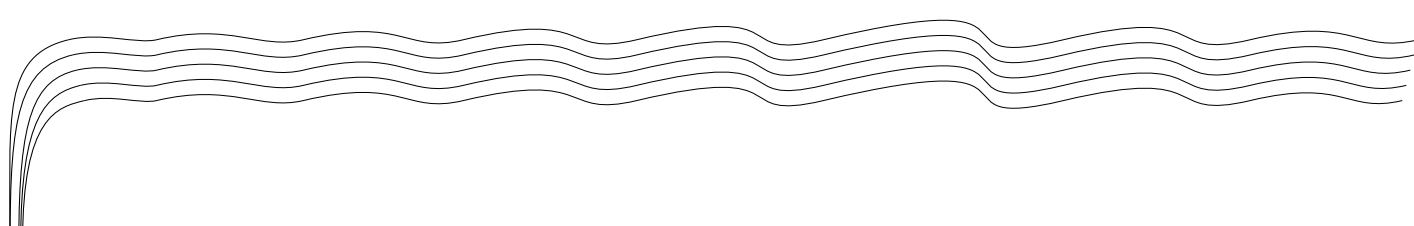
Menuet II

Menuet II in d minor, BWV 1008, measures 1-20. The piece is in 3/4 time. Measures 1-5 show the first line of the melody, starting with a trill marked 'tr'. Measures 6-10 show the second line, including a repeat sign at measure 8. Measures 11-15 show the third line, with trills marked 'tr' at measures 14 and 15. Measures 16-20 show the fourth line, ending with a repeat sign at measure 20.

Menuet I da Capo

Gigue

The musical score is written for a single melodic line in treble clef, 3/8 time, and the key of d minor (three flats). The piece consists of 78 measures. The notation includes various musical symbols such as eighth and sixteenth notes, rests, trills (marked 'tr'), and slurs. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, and 75 are placed above the staff to indicate specific points in the piece. The score concludes with a double bar line and repeat dots at the final measure (78).



Peter Billam was born in London in 1948, studied piano, and lived in Switzerland from 1973 to 1983, where he studied composition, classical guitar, flute and voice, worked as Musical Director of the *Théâtre Populaire Romand*, and as recording engineer, record producer and computer programmer. He moved to Tasmania in 1983, lectured in composition at the Conservatorium, conducted recorder ensembles and choirs, studied recorder, voice and harpsichord. He founded **www.pjb.com.au**, becoming the first composer to sell scores on-line, with on-line delivery, taking scores from Composer to Performer in one immediate step. *Www.pjb.com.au* offers new approaches to funding composers and to music publishing. These pieces are **written to be read, made to be played !**

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Arrangements include: By J. S. Bach: *Trio BWV 655*, piano and flute; *Vor deinen Thron BWV 668*, piano; *Fugue in F minor BWV 689*, SATB recorders; *Flute Sonata BWV 1031* transposed into G major for alto recorder and keyboard; *Flute Sonata BWV 1032* completed by Peter Billam for flute and keyboard, also in C major for alto recorder, and in G major for descant; *Ricercare a 3*, from the *Musikalisches Opfer* for keyboard; *Ricercare a 6*, for sSATBG recorders, or strings, or two keyboards; *Fuga Canonica in Epiadiapente* for keyboard and melody instrument; *Contrapunctus 14*, from the *Art of Fugue* as completed by D. F. Tovey, for keyboard, or for SATB recorders, or for strings; *Passacaglia and Fugue in c* for piano four hands; *Chorales with Descant* for melody instrument and piano; *Cello Suites I and II* for flute or alto recorder, *Forty Chorales* for piano, *Der Geist hilft* for SATB-SATB recorders. By Johannes Brahms: *Fugue in Ab minor for organ*, for SATB recorders and gamba, in A minor; *Choralvorspiele for organ* with previous settings by Isaac, Bach, Praetorius, recorders. By Franz Schubert: *Four Songs*, voice and guitar; *Schubert Dances*, recorders and guitar, *Schubert Dances*, piano 4 hands. By other composers: *G. F. Händel, Concerto Grosso in A minor op 6 no 4*, harpsichord and recorders; *Claudio Monteverdi, Ecco Mormorar l'Onde*, SSATB recorders; *Twelve Italian Songs*, voice and guitar; *John Wilbye, Draw on sweet Night*, SSATTB recorders, and for flute choir; *Telemann, Twelve Flute Fantasias*, recorder; *John Carr, Divisions on an Italian Ground*, flute or recorder and guitar; *Fourteen Folk Dance Tunes*, recorder and guitar; *Easy Classical Pieces*, Bb trumpet and piano.

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